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JANUARY 1953

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IN THIS ISSUE

	Page
Up-to-the-Minute Reviews ...	4-6, 21
Indian Ballet, Part II by Ram Gopal	7
Overseas Features: Australia, Russia, Germany, Yugoslavia, Italy, Poland, U.S.A.	7-11
Japan	16
U.S.A., France	18
Phocus No. 1. Behind the Scenes at the Sadler's Wells Ballet	12 & 13
Meet Walter Gore and Paula Hinton	14
Follow the Dance—Ballet News	16
Youth-Page	19
Ballet in Opera by Gladys Lasky	20
Books and Records Reviews ...	21

BALLELOG

WE decided to make our New Year issue a special overseas number so that our many readers who are interested in the progress of ballet in other lands can see how it stands at the beginning of 1953.

Illustrated with many unusual photographs, we therefore present news from France, Russia, Italy, U.S.A., Yugoslavia, Poland, Germany, Japan, and Australia. Nine countries — and we promised you only eight in our last issue!

★ ★ ★

It is good to see the "lesser lights" being given a chance to shine. So often they are eclipsed by the brighter stars and never get an opportunity to show their talent at all.

At Covent Garden Rowena Jackson will dance Odette/Odile in the full-length *Le Lac des Cygnes* for the first time on January 3 and again on January 13 and Svetlana Beriosova and Rosemary Lindsay will dance Swanilda in *Coppelia* at the matinee performances on December 27 and January 10. We were glad, too, that Nadia Nerina first danced Odette/Odile in *Le Lac des Cygnes* on December 20—also, we believe, for the first time.

Incidentally, after their respective successes in *Apparitions* and *Sylvia* isn't it time that those fine artistes, Ann Heaton and Julia Farron were given more leading roles?

And then from Sadler's Wells comes the welcome news that Sadler's Wells Ballet's Margaret Dale is responsible for the choreography of a new ballet. *The Great Detective,* which is to be presented by the Theatre Ballet on January 21. We shall look forward to this production since, if Miss Dale brings to it the humour and charm of both her dancing roles and the three short children's ballets she has already composed, it will be well worth seeing.

★ ★ ★

A Happy New Year to you all.

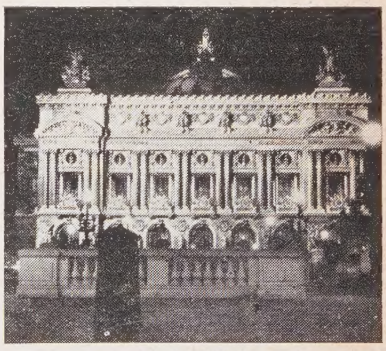
An exciting view of the great staircase of the Paris Opéra on a gala night—you will see it looking very much like this.

PARIS IN JULY

SUNDAY, JULY 12, 1953, is a date for you to note, for, if you are a postal subscriber of BALLET TODAY—and there is still time to become one—you can be one of the lucky balletomanes who start off on the BALLET TODAY trip to Paris on that day!

The tour, seven days in duration and run by Poly Tours, will commence from London on July 12 and end on Saturday, July 18. The party will travel from London to Paris and back via Newhaven and Dieppe, an artistic director will accompany them while in Paris and the inclusive cost will also cover visits to ballet schools, theatres and a special luncheon to meet ballet stars, the supply of coach transport, where necessary, and full board and accommodation at the Paris hotel, inclusive of gratuities to hotel staff, local taxis, etc. The price of all this luxury? It is only £31/3/6 per person which will leave you £5/10/0 of your currency allowance to spend while you are there!

The party will travel 3rd class, but for those wishing to travel 1st class, a supplement of £4/15/0 will be charged and for 2nd class, a supplement of £3/11/0 (Supplement for a single room is 2/6d. per person per day extra.)



The Paris Opéra floodlit by night—one of the sights you will see in Paris (both photos are published through the courtesy of the French Government Tourist Office, London)

If you wish to go on the tour—and haste is urged, since Poly Tours can only accept a limited number—write to Polytechnic Touring Association Ltd., at 309 Regent Street, London, W.1, marking your envelope "Ballet Today Tour," enclosing a cheque or postal order for £2/0/0—the deposit for a definite reservation—giving full particulars of your name and address and stating that you are a postal subscriber to BALLET TODAY.

On page 21 of this issue you will find the complete itinerary of the tour and from time to time more exciting news will be published about it in BALLET TODAY, including whom you will meet, what ballets and companies you will see and which schools you will visit.

Make haste now to join the first continental ballet tour that has ever been run exclusively for British people!

BALLETS TODAY **by Pamela Fletcher**

THE NEW SWAN LAKE
A Superb Presentation

Royal Opera House. Sadler's Wells Ballet. December 18. *Le Lac des Cygnes*. (Present production revised by Ninette de Valois. Choreography for the pas de six in Act I and the Neopolitan Dance in Act III by Frederick Ashton. Scenery and costumes by Leslie Hurry).

OUR bouquet of the month goes to ballerina Beryl Grey for the finest performance of her career as Odette/Odile in the Gala Performance, in the presence of H.M. The Queen Mother and H.R.H. Princess Margaret, of *Le Lac des Cygnes*. Always full of feeling and depth, on this occasion Miss Grey excelled herself and projected over the footlights the true softness and pathos of the swan queen in Acts II and IV and the scintillating hardness and cruelty of Odile in Act III. Added to that was the astonishing, geometric technical brilliance which her performances in *Checkmate* and *Donald of the Burthens* have led us to expect. When Beryl Grey first danced Odette/Odile at fifteen, one feels she was a very young swan princess—hardly more than a downy cygnet—unfolding her wings for the first time. Now, at 25, she is, to my mind, the perfect swan queen in all her regal glory.

But this was an evening of great performances from all—both soloists and corps de ballet. The swans, led by Mary Drage and Svetlana Beriosova, were an inspired flock of graceful white birds and the peasants, with Anne Heaton at their head, were a gay, alive team. As Prince Siegfried, John Field demonstrated once again what a fine partner he is and what a vigorous and athletic dancer and mime.

Unfortunately, I have not space in this issue, which was just going to press when the performance took place, to deal with all the soloists but special mention must be made of Rowena Jackson's outstanding performance in the Act I pas de trois. We shall look forward to seeing her as Odette/Odile during this month. In addition to being one of the leading swans, Julia Farron appeared all too briefly with Alexander Grant in a new and delightful Neopolitan Dance in Act III, and brought down the house in her usual magical way.

(Photo: Baron)

STOP PRESS PICTURE . . . Beryl Grey and John Field, as Odette and Prince Siegfried, in Covent Garden's new production of "Le Lac des Cygnes"

And the production? Truly magnificent and, indeed, as near perfect as we shall probably ever see. Scenery and costumes were lavish and colourful but never vulgar or extravagant, the orchestra was at its finest and the whole evening was a Royal occasion in every sense. Highest praise must go to Dame Ninette for the production and Mr. Ashton for some new choreography. The revised *Le Lac des Cygnes* made one intensely proud of British ballet. Let us have more productions like this.

(Next issue we shall be including a picture feature on the new "Swan Lake" and a more detailed review of the soloists.)

The Golden Eagle Returns to London

King's Theatre, Hammersmith. November 24, for three weeks. Ram Gopal and his Indian Dancers and Musicians.

It was certainly a delight to welcome back Ram Gopal to London and to find that he had brought for us such colourful and exciting programmes.

After watching their lovely hand and body movements, one cannot help feeling that much European ballet calls for more attention to be paid to the upper part of the body. Indian dancing at its best—and Ram Gopal and his artists ably fulfil this condition—is both restful and exhilarating at once, it is full of rhythm and harmony one moment and full of calmness and mystery the next. All the supporting dancers are of high standard, precise yet flowing, expressive and graceful and extraordinarily strong in mime, but I must specially praise the outstanding performances given by tiny Kumudini, Ram Gopal's young partner, and tall, rangy, humorous Govinda, who so obviously enjoys every movement he makes.

Here are some brief comments on some of the dancing.

The complete relaxation of *The Burning Ghats on the Ganges* mimed and danced by Ram Gopal as a solo.

The vigour of Govinda and Anura in the *Warrior Dance* and the "sure-handedness" of Anura in the Sinhalese *Panteru* dance when he passed the strange tambourine-like instrument from hand to hand with the utmost grace and delicacy as he moved.

The softness and ease of the dancing of Kumudini and Ram Gopal, their movements so perfectly matched, in the *Rajput Court Dance, Essence of the Dusk* and *Ras Leela.*

The fascinating tableau poses of Rekha in a temple dance from the *Bharata Natya Suite.*

The orchestra's gusto and rhythm.

The wonderful *Kathakali Peacock Dance* by Govinda in which he became so much like the beautiful but ungainly bird that it was difficult to believe he was human—especially when he opened his magnificent tail!

And, most outstanding of all, Ram Gopal's two famous solos—*Garuda, the Golden Eagle* and *The Dance of the Setting Sun.* In the first, one felt the power and greed of the preditory King of Birds and the lightness and speed—indeed, he seemed to fly rather than dance and even his normally alive face became pointed and birdlike.

Govinda as the Kathakali Peacock.

As Lord Siva in the second dance, Ram Gopal showed the incredible muscle control of which he is capable and held the watcher spellbound as his whole body gradually rippled with movement at the beginning of the dance until it was replaced by a mood of complete repose as the sun came to its resting-place.

GORE GIVES US AN EPIC "RAKE"

Sadler's Wells. December 10. Sadler's Wells Theatre Ballet. *Pastorale, The Rake's Progress* and *Carnaval.*

What is there about a Rambert trained dancer that always stands out? Here, away from their natural setting of Ballet Rambert itself, two of Madame Rambers's pupils and artists gave performances, one in a big role, one in a lesser one, that were remarkable for their individuality, expressiveness and sincerity.

For the first night of its new season, the Theatre Ballet gave a very well-mixed programme with Walter Gore as guest artist, re-creating the role of the Rake, which he first created in May, 1935. I had always thought the Rake was a hard, supercilious character and, to tell the truth, had never liked him from the moment the curtain rose, but now I saw that he was not hard or supercilious at all ; wrong, yes ; misguided, yes ; stupid, yes, but really wicked? No. Pathetic and to be pitied, rather. When the curtain fell on the final sordid scene, the heart was full. We had watched a man's moral crumbling and, each of us, I think, learned a lesson from it. This was one of the finest performances I have ever seen on a stage. Mr. Gore is undoubtedly our foremost mime dancer. He was well supported by members of the Company and particularly by Sheilah O'Reilly as the Betrayed Girl who gave her best performance of the role to date.

The second Rambert dancer, Margaret Hill, who has recently joined the Theatre Ballet, excelled with her dignity and, of course, her expressiveness as Lamilia in Cranko's *Pastorale.* We should like to see more of her. All dancers gave good performances, and those of Patricia Miller as Phillida and Pirmin Trecu as Corydon deserves high praise.

The revival of Fokine's gay *Carnaval* was enjoyed by both dancers and audience. Elaine Fifield was a vivacious Columbine and David Gill a charming Pierrot. Stanley Holden brought his usual humour to the role of Pantalon.

VIGOROUS "SYLVIA"

Royal Opera House. December 3. Sadler's Wells Ballet. *Sylvia.*

And here is Sylvia No. 4. Nadia Nerina and Alexis Rassine took over the leading roles in the ballet last month.

Miss Nerina's first act was magnificent—she attacked it with a vigour and verve that carried her audience along with her on the crest of the wave. In the second act, her mime was most telling and expressive and I particularly liked her passages with the wicked Orion. In the third act, however, I felt that she had tired a little and can well understand that this long, arduous part must be a very strenuous one.

Alexis Rassine as Aminta gave a steady performance but did not seem to enjoy it as much as his partner.

(Photo: Barratts)
Nadia Nerina and Alexis Rassine as Sylvia and Aminta in the first act of "Sylvia."

TELEVISION ★ ★ ★ ★ ★ ★ ★ ★

Some interesting action shots taken by photographer Roy Round at rehearsals of Michael Charnley's television ballet "Dance Contrasts" show (left) Sheila O'Neill, (centre) Michael Charnley and Josephine Gordon and (right) Charnley alone.

Michael Charnley was the choreographer and principal dancer in the television programme *Dance Contrasts,* on Monday evening, November 24. Also taking part were Margaret Black, Josephine Gordon, Sonya Hana, Yvonne Olenay, Sheila O'Neill, Maria Sanina and Raymond Ray.

The dances were arranged for a wide selection of music (Khachaturian, Gershwin, and Tchaikovsky were among the composers), varied enough to suit all tastes.

For the opening, a Rumba Prelude, a screen at the back of the orchestra was used behind which the company danced forming attractive silhouettes. Later the girls, who wore bollowy skirts and carried scarves, danced to music from Khachaturian's Gayeneh Suite.

Charnley led his dancers well, evoking in them his own spirit and vitality. Margaret Black as the girl enchanted by the music of the violin was indeed enchanting. In the Scherzo Pizzicato from Tchaikovsky's fourth, danced by Josephine Gordon and Margaret Black, Michael Charnley proved that he was very capable of producing a classical choreography.

It was unfortunate that Raymond Ray's dance to Gershwin's "Lady be Good" was almost completely hidden behind the smaller orchestra; a slightly higher camera angle would have shown him better. The problems of televising a dance programme are enormous and this was one of few faults in quite a long programme.

R.

by Pamela Fletcher

SALLY GILMOUR'S FAREWELL

Noreen Sopwith as the bird girl in Ballet Rambert's "Carnival of the Animals." *(Photo: Derek Allen)*

Lyric Theatre, Hammersmith. December 2, for two weeks. Ballet Rambert.

Watching Sally Gilmour perform Walter Gore's moving dance-drama *Confessional* on the first night of the Ballet Rambert season, one realised, with a pang, what a great loss to British ballet her emigrating to Australia will be. This was the first of three farewell performances she gave with her old Company before leaving for Australia later in the month. We shall miss her greatly and it is to be hoped that in Australia she will be given the opportunity to dance again—so that others will have the chance of seeing her great gifts.

Two new ballets were presented by the Company during this season. The first, Michael Charnley's *Movimientos* (Music: Michael Hobson, Decor and costumes: Helen Biggar and Eli Montlake) which was first produced for Ballet Workshop, is not, to my mind, suited to this Company, and although the dancers obviously tried hard to express the sinuous movements of South America, they did not succeed in conveying them to the audience.

The second new ballet, Cecil Bates' *Carnival of the Animals* to Saint-Saens' famous suite, with decor by Eli Montlake and costumes by Helen Biggar, was a most interesting piece of work, full of whimsey and fairy tale. At the moment there is a certain raggedness about the choreography which, I think, needs tightening up, but the idea is good and should not be lost. With one or two exceptions, notably the Lion and the Gentleman with Long Ears, I found the costumes very drab and disappointing when there was scope for really having fun with them. But these, too, perhaps, may be improved in the future.

I particularly liked Noreen Sopwith's Bird Girl, Mary Munro and Josephine Spaull's Fishes and the swan dance in which Mr. Bates very sensibly kept right away from choreography or costumes resembling the famous *Dying Swan* which is, of course, danced to the same music.

Space—that depressing commodity of which one never has enough—does not permit me to review the very varied repertoire completely, but here are short notes on one or two of the ballets:

A very beautiful production of *The Lilac Garden* was given with Mary Munro outstanding as the pathetic Caroline.

Sara Luzita returned as a guest to dance in Ashton's strangely undated *Les Masques* with great presence and humour.

A "Tudor Night" was given on December 8 and 9, including *Soiree Musicale, The Dark Elegies, Judgment of Paris* (with Sara Luzita, Joyce Graeme and Margaret Scott as guest artists), *The Lilac Garden* and *Gala Performance. Judgment of Paris* is a delightfully humorous cameo and was well put over and the satiric *Gala Performance* was equally enjoyable. *The Dark Elegies* was well executed but this ballet never really convinces me of anything.

It has been grand to have Ballet Rambert reasonably near to the West End of London again. They *always* give good value for money both in the quality of their dancers and the variety and charm of their ballets. Let us hope it will not be another year before London sees them again.

Exotic Ballet in "Samson"

Sadler's Wells. Opera. November 20. *Samson and Delilah* with ballet.

John Cranko was the choreographer of the Philistine dances performed by Sonya Hana, Esteban Cerda and members of the Sadler's Wells School in this new version of the Saint-Saens' opera.

I found the maidens' dance in Act I a little tedious and bitty, but was most impressed with both the arrangement and the execution of the sensuous dances in Act III. Here, in a very limited space, Cranko and the artists really got across to us the feeling of the East and the dancing of Sonya Hana was outstanding.

Two Winners at Ballet Workshop

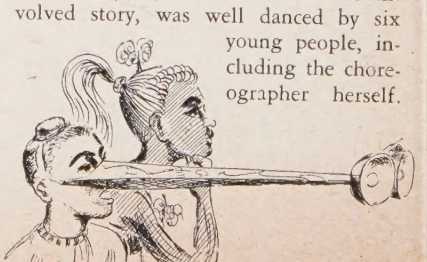
Mercury Theatre. Ballet Workshop. 8th and 9th programmes. *La Balayeur* (Choreography: Nadia de Lichtenberg, Music: Serge Lancen, Decor and Costumes: Ronald Yerrell), *Ouverture* (Choreography: Jack Carter, Music: Ernest Bloch, Decor and costumes: Norman MacDowell), *The Dong with a Luminous Nose* (Choreography: Michael Holmes, Music: Alexander Walton and Michael Hobson, Decor and costumes: Honor Frost).

These two editions of Ballet Workshop were both extremely interesting very fine serious ballet—*Overture*—and the second an outstanding humorous work—*The Dong with a Luminous Nose.*

Ouverture, a well-dressed fantasy costume piece, was both dramatic and gripping and was expertly danced and mimed by Estoban Cerda as the man, by Annette Chappell as the woman and by the supporting dancers. The effect of the story—where a man remembers his mother and the woman he loved and where their images and that of himself as a child pass before him—was well carried out with the help of extremely clever lighting and scenery effects. I should like to see this ballet on a bigger scale so that it gives opportunity for more active dancing, but, even in its limited space, I still found it a satisfying and complete piece of work. (*See note on page* 16).

Paula Hinton as the Jumbly Girl, Michel de Lutry as the Dong and six other competent and entertaining dancers scored in one of the most amusing and whimsical short ballets I have seen. Set to delightful music and sung verses, *The Dong with a Luminous Nose* is a dramatization of Edward Lear's nonsense poem of that name. To my mind, it was perfect—costumes, decor, effects, choreography, story and, of course, the artists all combined to make this a work that should be seen and seen again. It is to be hoped that it will be taken into the permanent repertoire of one of the ballet companies—it is too valuable to be played a few times and forgotten—and, I think, it is one of those jokes which, like "Alice in Wonderland," will take a very long time to get stale.

La Balayeur, which had a rather involved story, was well danced by six young people, including the choreographer herself.



Indian Dancers Should Learn European Teamwork

An artist's impression of Ram Gopal in his Golden Eagle Dance.

says RAM GOPAL, concluding his controversial two part article

I NOTICE here in London ever since my arrival in 1947, that having failed to make a name as serious and accepted critics of the European ballet, some of the male and female "dilettantes" have become experts on talking, writing and criticising the Hindu dance and its performers in this great capital! What is most surprising is that few of these would-be critics have ever been to India, while some have taken tourist return tickets there and gone on a trip to "see India in ten days" and don't even begin to know the name of the 24 basic sanskrit names of the hand mudras, let alone distinguish one rhythm of music from another rhythm, or one style of dancing from that of another! Such critics of the Indian dance should spend and acquire more time and a better knowledge of the fundamental technical side of classic dancing, which can be done by studying the Indian dance for four or five years, and then attempt to thrust their knowledge on the public!

In the West a teacher says "I shall teach you the steps." In India and Japan the teacher says "I shall teach you the expressions and gestures." In India, dancing as it is exclusively taught in its true sense, devoid of the bazaar touch, has its seed in religion. Born out of a spirit seeking union with God, and expressing itself through the difficult technique of an old age gesture language, and danced drama, where the Kathakali dancer acts his dance movements and dances his acting gestures and expressions, set to a precise rhythm and music. Here in the West, the great classics like *Giselle, Swan Lake* and *The Sleeping Princess* have their roots in the simple story of the love of man and woman, or prince and princess, and around the main themes of the full act ballets is woven the solos, duets, and ensembles of the main action of the ballet. The creators of these ballets devised the themes to suit the great talents of the dancers of those far-off times, and for exploiting the individual genius of the choreographers, who in turn inspired such masters as Tchaikovsky to write what has come to remain a classic, in terms of ballet music.

While such great interpreters and outstanding prima ballerinas and premier danseurs have invested the role with an aura of religious or spiritual beauty, the roles themselves were not created with such an idealistic and religious purpose. One waits with much hope to see the superb technique of the ballet used for interpreting one of the great biblical themes, with music specially written by the ballet composer, for then I feel an entirely new vision, power and beauty of the technique of the ballet will manifest itself and gain an audience reaction here in the west, that some only of the classics are able to invoke.

I should love to take those lovers of the dance on a magic carpet to Malabar and give them a vision of the mighty power of a full night Kathakali dance drama, or take them to the Kabuki Theatre in Japan. It would give them a far clearer idea in a much better way than what I am trying to convey in mere words. And, conversely, I would like to charter aeroplanes from India, by some maharaja who perhaps would turn from importing polo and race horses in special planes, and fill these planes with the great dance Gurus and masters, and their chosen pupils, and specially selected fakes and dilettantes of the Hindu dance, both critics and dancers, and bring them to Covent Garden to let them see the magic atmosphere of that sacred temple of opera and dance, and see the wonderful work that is growing there, and having the thrill of seeing the white purity and simplicity of Fonteyn, with her oriental face and eyes, moving like a dream in *The Sleeping Princess* ; Elvin fluttering with those incredible arms and her swan-like beauty in her matchless Odette/Odile in *Swan Lake,* and then, of course, to gasp at the Boticelli beauty of Shearer, and to be swept up with Grey either as a Wili, or Odette, and lastly to see the superb team work of the corps de ballet. What more could be a greater proof either way of letting both East and West catch a glimpse of each other, at their best in the intoxicating rhythm of the Immortal Dance of Siva, that is creation, preservation and destruction, in the symbolic sense of the coming of the seasons, the wheel of life ?

NEWS FROM AUSTRALIA

by EUGENE F. CUSACK

The Bodenwieser Ballet recently returned to Australia from its most successful tour of India. According to Mme. Gertrud Bodenwieser, director of the company, Indian audiences were splendid and expressed a keen appreciation of expressionist dancing. Our picture shows two dancers from the Company.

★ ★ ★

Kira Bousloff, formerly ballet-mistress with the National Theatre Co. has accepted an appointment to Western Australia to undertake the formation of the first ballet company in that state.

★ ★ ★

Becoming increasingly important in the ballet scene here is the re-named Kousnetsova Ballet — formerly the Polish-Australian Company, with headquarters in Sydney. Director is Raissa Kousnetsova, former soloist at the Bolshoi, Moscow, and principals include Valeri Shaievsky, Edouard Sobichevsky and Erast Dorochenko.

Sadler's Wells ballerina Nadia Nerina had the honour of dancing before Her Majesty the Queen and H.R.H. the Duke of Edinburgh in the Royal Performance of Bertram Mills Circus on December 18 when, with a corps de ballet of ten students, she danced the leading role in a specially created ballet, *Clowns and the Dancer.*

NEW SLEEPING BEAUTY AT BOLSHOI THEATRE

ENTERING on its 177th season, the Moscow Bolshoi Theatre gave a new production of *The Sleeping Beauty* this autumn. The choreography is by Messererx and Gavovich, and the decor by Oblensky. The part of Princess Aurora is danced by Struchkova, one of the younger generation of Bolshoi ballerinas, with Vasilyeve as Pussy Cat and Gurov as Puss-in-Boots.

This winter two famous Soviet ballerinas, Galina Ulanova and Irena Tikhomirova, are again dancing in their most celebrated roles. Ulanova has been hailed as the greatest living ballerina, although it has been suggested that she has at least her equals in Moscow and Leningrad.

This triple Stalin Prize winner has been described by the Soviet composer, Sergei Prokofiev as "the genius of Russian ballet, its elusive spirit, its inspired poetry." Professor Rotislav Zakharon, choreographer of the Bolshoi Theatre, has written of her: "In this ballerina we find an organic merging of superb technique and absolute expressiveness. The characters she creates are unforgettable not only because of their exquisite placticity, but also, and primarily, because they are deeply human."

Ulanova, creator in 1934 of the role of Maria, captive of the Khan of Crimea, in Asafyev's *Fountain of Bakhchisarai,* and of Juliet, in Prokofiev's *Romeo and Juliet,* first staged just after the end of the war, is the daughter of two dancers of the Leningrad ballet. Her mother, Maria Romanov, is still one of the leading teachers of the Leningrad School of Choreography, where Ulanova was educated and trained.

Another leading Soviet ballerina, Irina Tikhomirova, was also born in Leningrad, in 1917, and trained at its ballet school. She has danced many leading roles, including Odette/Odile in *Swan Lake* and in *Flames of Paris,* another ballet by Boris Asafyev, for which she was awarded the Stalin Prize. Tikhomirova, incidentally, is married to Asafyev, and they have an eleven-year-old son, who is following in his parents' footsteps in a very literal sense —he is a fifth-year pupil at the Bolshoi ballet school.

Writing in a Soviet magazine in 1951, Tikhomirova made some comments on ballet which can be held to be fairly typical of the Soviet attitude towards this art: "The Russian ballet has avoided all high-flown affectation, cold, formal virtuosity, and striven to fill the dance with profound content, poetic idea, moving feeling—in a word to impart to it its "soul." The great Pushkin called the ballerina Istomina "the Russian Terpsichora" and her art "the spirit in flight.

"We artists of the Soviet ballet cherish and develop further the splendid creative traditions of the 'Russian Terpsichora.' We seek to infuse even old, seemingly established classical ballet roles with new feeling, and wherever the composer's idea and the role permits it, strive to emphasise the nobility in man, human acts, and these features of our heroines and heros which bring out their love of freedom."

G. Neil Stewart

(right) Galina Ulanova in a scene from Prokofiev's "Romeo and Juliet" —part of the outstanding Russian colour film "Gala Festival" reviewed on this page.

(Photo: Erio Piccagliari)

An unusual photograph of Ulanova in "Le Lac des Cygnes" taken during her appearance in Florence in 1951.

Colour Film Mirrors Ballet in Modern Russia

Following the most interesting book "Ulanova and the Development of the Soviet Ballet" reviewed last month, there comes a further light on balletic events in Russia with the colour film *Gala Festival* which is showing at the Berkeley Cinema, Tottenham Court Road, London, W.1, from the middle of December.

This film, which gives extracts from two operas—Borodin's *Prince Igor* (including the famous Polovtsian Dances) and Glinka's *Ivan Susanin* and two ballets—Tchaikovsky's *Le Lac des Cygnes* and Prokofiev's *Romeo and Juliet* and a display of Russian folk dancing in the open air, should be seen by every ballet-lover. It shows clearly, not only the astonishing technique and feeling of Ulanova's dancing—she appears in the *Romeo and Juliet* sequences—but the very high standard of both Russian soloists and corps de ballet. I particularly liked Olga Lepeshinskaya as the captive princess in "The Polovtsian Dances"—she brought a depth and fervour to this dance that I have seldom seen.

The folk dancing, too, is an education—particularly the vigorous gopak. Do not miss this film. P.F.

November 17 was the annual Festival of Music at Madison Square Garden New York and Markova and Eglevsky danced the grand pas de deux from *Don Quixote.* These two superlative dancers who have not appeared on stage together in some eight years, should make it a habit more often. H.S.

GERMANY'S TATIANA GOVSKY GOES TO MILAN by S. Gordon Joseph

WITH her customary energy Tatiana Gsovsky, whom we recently mentioned in connection with Berlin ballet, has accepted the opportunity to travel again, this time to La Scala, Milan. She will act as guest choreographer for ballets with music by Orff.

In the August issue I mentioned another Gsovsky, Victor—choreographer for the Munich Ballet—and Irene Skorik and their differences of opinion with the management which was likely to lead to change. This has come to pass. Already Irene Skorik has returned to Paris in guest performances and two personalities, Pia and Pino Mlakar, are joint choreographers at the Bavarian State Opera in the city.

At Wiesbaden too, new developments were foreshadowed with the sad disintegration, through lack of funds, of a promising group under Hans Werner Henze. Now, in the famous Rhineland town, Ingeborg Niederberger has stepped in as choreographer. Perhaps there will be a chance in May to present work before an international audience at the Wiesbaden annual Arts Festival.

Friends in Hamburg inform me that two new dance films have been produced in Germany. This is becoming a favoured subject among the world's film-makers and the Federal Republic is no exception, although we have had no more chance of seeing their films in England than of seeing the leading German dancers. Anyway, it seems that a few ballet stars there, especially in Berlin which is also the centre of film-production, are glad to accept film engagements with consequent higher salaries and wider audiences.

Hamburg itself, is turning out some pretty notable work. Natasha Trofimowa, prima ballerina, is considered by many in Germany to be the country's best. She was trained by Sabine Ress and Tatiana Gsovsky in Berlin. The State Theatre group in Hamburg is under Helga Swedlund, one-time ballet mistress at the Vienna Opera and in Athens. She was choreographer in the case of two recent world premieres of German ballets. The Opera section of the Hamburg Staatoper visited Britain and showed us its paces at the last Edinburgh Festival ; it would be interesting now to have a look at the Theatre's *ballet* department.

Olga Ferri, Gert Reinholm and Tatiana Gsovsky (below) in a scene from the Buenos Aires version of "Romeo and Juliet."

Yugoslavia's Nenad Lhotka

by Ursula Rasica

ON the Paris train, I had a very pleasant meeting with our dancer Nenad Lhotka, who was going to spend his short holidays at home. He had to return to Paris to join Janine Charrat's Company where Lhotka actually is premier danseur and maitre de ballet.

Nenad Lhotka, son of our well known composer, Frane Lhotka, received a full musical education. He started ballet training rather late at the age of eighteen and became a private pupil of Yugoslav ballerina Ana Roje, who encouraged him in every way.

In 1942 Nenad Lhotka became a member of the corps de ballet of the National Theatre in Zagreb and was soon dancing leading roles. Lhotka danced as the member of the National Theatre in Zagreb until Autumn, 1950. Zagreb balletgoers follow the development of this talented young dancer. He created a number of roles and demonstrated that he is an actor and a dancer.

He danced Mirko, the peasant in the ballet *The Devil in the Village* (music by his father, Frane Lhotka) the role of Tatarin in *Polovjecki plesovi* (music by Borodin). His creation of the Moor in *Petrouchka* and of the Spaniard in Ravel's *Bolero* impressed both the audience and the critics. The last praised his high technical standard, the ease and grace of his movements and his exquisite feeling for rhythm and music.

In 1947 he received for his creation of Promethé in the Beethoven ballet *Les Créations de Promethé* the prize of the Yugoslav Federative Government, for the best creation of the Yugoslav Theatre.

During 1949 he danced Nurali in *The Fountain of Bakhchisarai.* About this role Mrs. Marinkovich, a critic said:

Ana Roje and Nenad Lhotka in the Yugoslav production of "Romeo and Juliet."

"The most successful creation and interpretation was that of Nurali, Lhotka's dancing has enraptured the audience by the elegancy, grace and virility of his movements, the ease of his elevations. The young artist has proved a great ability in the creation of his character parts which are so varied." Lhotka created the part of Marco in the *Legend of Ohrid* (music by Hristic and choreography by Marguerita Froman). In this part the dancer could mostly show his ability in the interpretation of Macedoine national dancing. In the Autumn of the same year the National Theatre in Zagreb presented the ballet *Romeo and Juliet* by Prokofiev with new choreography by Mrs. Froman. Nenad Lhotka danced the leading role of Romeo and received for this creation the highest art award, given by the Ministry of Education.

The following autumn Lhotka went to Paris to continue his studies abroad.

At the Edinburgh Festival in September, 1951, Lhotka danced as the guest of the Belgrad Ballet the role of Duc in the ballet *Un Amour de Moyennage* (music by Frane Lhotka).

Very soon afterwards he joined the newly formed ballet company "Ballets Janine Charrat." In the spring of 1952 he left this company for two months when he was a guest at the Maggio Fiorentino in Florence, working with Leonide Massine.

Nenad Lhotka tells me he is a great admirer of both Balanchine and Lifar as choreographers, but Robbins appeals the most to his feelings.

Lhotka himself intends to mount a French ballet at the Zagreb Theatre next spring. We look forward to seeing him both as dancer and choreographer.

BALLET IN ITALY TODAY (Part 1)

by UGO DELL'ARA : Ballet Master and Principal Dancer of La Scala, Milan

IT is an unhappy truth that in the country where the classical dance was born it now has only fragmentary existence. Our theatres are no longer the Meccas of the dance world and there are only few Italian dancers who now, on stages in the world about, continue our old traditions.

We still possess two permanent companies however, one at La Scala Opera House, Milan, the other attached to the Rome Opera. Both of these are complete companies having separate ballet repertoires and regular all-ballet performances during the seven-months' season at the Opera Houses each year. On other evenings dancers of these companies frequently take part in ballet sequences in operas. The repertoires at Rome and Milan are both distinguished and varied including classical as well as modern works. In the former city *Giselle* can be seen in the Romanoff and in the latter in the original version for which we are fortunate enough to possess the famous Benois décor. *Swan Lake* (Acts II, III and IV) has not been seen at Rome for several years but is still retained in the repertoire. At La Scala, where only Act II is ever performed, it will now (Dec. 31) be revived with Violetta Elvin and Giulio Perugini in the principal roles. Both the Rome and La Scala companies dance the Milloss version of *Petrouchka* but otherwise have repertoires that are quite different.

In addition to the above, one might list the following ballets as being the most frequently seen in Rome and Milan. In the former city: Pulcinella, La Soglia del Tempo, Visione Nostalgica, Ungheria Romantica, La Rosa del Sogno, La Dame aux Camélias and Bolero, all ballets by Aurelio Milloss ; in the latter city: Balanchine's *Ballet Imperial,* Massine's *Sacre de Printemps, La Tricorne, Gaiety Parisienne* and the shortly to be seen *Mam'zelle Angot* and *Capriccio Espagnole,* the classic *Les Sylphides,* Fokine's *Prince Igor* and *Daphnis and Chloe,* the Milloss version of *Coppélia* and his other ballets *Les Créatures de Prometheus, Riflessi nell 'Oblio, Marsyas, La Folia di Orlando, Bolero, The Wonderful Mandarin* and *The Wooden Prince.* The ballet and opera season continues for seven months in Italy each year, thereafter the Rome Opera Ballet usually moves to the open-air theatre at the Terme di Caracalla and the La Scala Ballet goes on a provincial tour for several weeks. The rest of the year is taken up with rehearsals for both companies and the annual holiday of three to four weeks.

Unfortunately we have at present only a handful of teachers in Italy qualified to teach classical dancing. These work mainly in connection with the three ballet schools attached to three of our most important opera houses. All our opera houses including the ballet schools are fully state and municipally supported. At La Scala, since the departure of Mme. Volkova, company classes have been in charge of Esmée Bulnes, a teacher trained in both the Cecchetti and Russian systems, who is director of the ballet school and who has two other teachers to assist her, Mmes. Edda Martignoni and Elide Bonagiunta. At the Rome Opera Teresa Battaggi (a student of Grassi) and Gennaro Corbo (trained by Cecchetti) are in charge of the school and classes. In Naples, Mme. Gallizia directs the San Carlo Opera Ballet School. And while no regular company exists at Naples, ballet students from the school are occasionally employed to dance in operas. At the Florence Opera the ballet situation is deplorable as there is not even a school attached to the theatre. For such operas which include short ballet episodes a motley group of dancers must somehow be hired locally, a situation which is hardly conducive to a high artistic standard in ballet at Florence.

(PART TWO NEXT MONTH)

NEXT MONTH

Meet John Hart and Margaret Dale

Picture Feature on the new production of "Le Lac des Cygnes"

Introducing a new correspondent from Canada : Margerita Lancero

Latest Ballet News at Home and Abroad

The National Dances of Poland

Deep in Polish peasant life are the origins of the Polish national dances, which have proved so popular both on the stage and in the ballroom. The dashing Polonaise, for example, originated in the "walk-dance" of Silesia, danced in village streets to the sound of a fiddle. The interesting rhythm of this dance was adopted by composers, while ballet-masters transformed the steps, with the result that the Polonaise swept the world. Yet it still survives in its original form as a village dance.

Another popular dance is the Mazur, taken over from the peasants by the Polish squires. From Warsaw ballrooms it spread throughout the world in the latter half of the nineteenth century and as a musical composition won much popularity with composers, and was brought to the stage by numerous ballet and opera companies. It also survives in the countryside, where it remains as one of the most characteristic expressions of Polish temperament.

The Krakowiak, danced in the Krakow province, is another dance full of temperament. In its original form it consists of a vocal accompaniment sung with a band, with the dancers swinging to the rhythm, and then passing in a quick gallop, and reforming in couples. It was also adapted for the stage, and became a favourite ballroom dance in Poland.

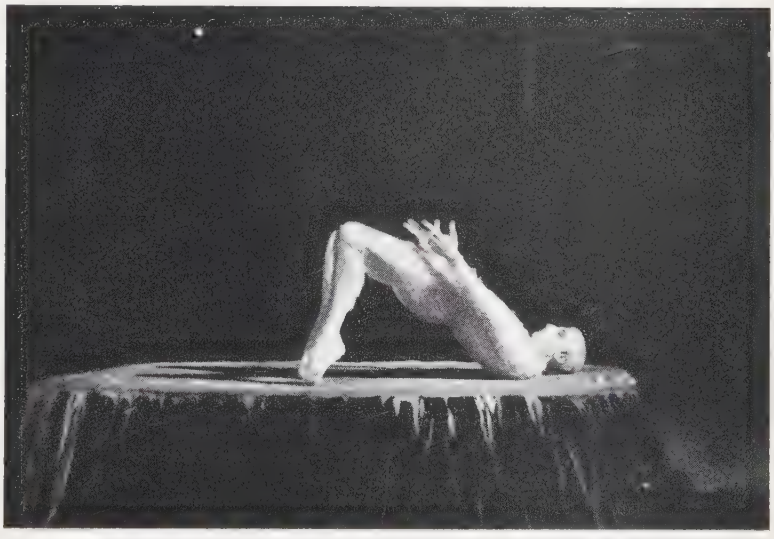
A dance with many variations is the Kujawiak, from Kujawy district. There are such varieties as the 'walk,' the 'carried,' the 'sleeping,' the 'round and even,' the 'swinging' and the 'vivacious.' Polish folklorists claim that it is the richest in form of all Polish folk dances, and its melodies are among the masterpieces of Polish folk music. Like other Polish folk music, it was strongly expressed in Chopin's works.

Of a very different character is the dance of the Podhale highlanders. Their famous Robber Dance is only danced by men, and is distinguished by steps and figures indicating fighting. The dances are performed to the music of a highland band consisting of fiddles and double basses, or sometimes bagpipes.

These, of course, are only a few of literally hundreds of dances, performed during celebrations and festivities. Many of these dances go back to prehistoric times, and are part of the ethnographical heritage. These dances today are being systematically studied, and the new popularity of folk dancing has revived many dances which threatened to fall into oblivion. G.N.S.

NEW PICTURES FROM . . ITALY . .

(left) Luciana Novaro, prima ballerina of La Scala, Milan, in the ballet "Le Peri". (below) A most unusual picture of Ugo dell'Ara, in the Milloss ballet "Marsyas". One of the two premier danseurs and also the ballet master at La Scala, Signor dell'Ara is the author of the exclusive article on Italian ballet which begins on the opposite page.



POLAND'S NATIONAL DANCES IN MINIATURE

These delightful dolls were part of a set made and exhibited in Poland to illustrate some of the Polish folk dances.

(left) This group dances the Kujawiak. (right) The old man plays a zither-like instrument to accompany the Polonaise.

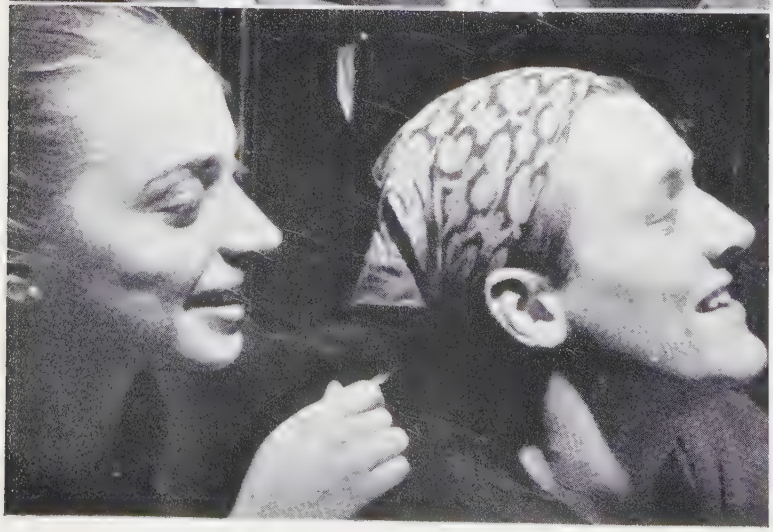
PHOCUS NO. 1 BEHIND THE S

SADLER'S W

with photographs by Derek Allen

WHAT makes it tick? When they see an immense, full-length production like, for example, the new *Le Lac des Cygnes*, many readers must wonder about the work that is required from all kinds of people, from ballerinas to stage-hands, to help to give them a glimpse of fairyland for 2½ hours every night of the week. So, to give readers some idea of what goes into such a production, Derek Allen took his camera behind the

(top left) When they rehearse at their Hammersmith rehearsal rooms, the dancers go to a favourite café nearby for their meals. Here, Kenneth Melville chats to the proprietor—and the restaurant's cat—while he drinks a cup of coffee.



(centre left) "How do you think it's going?" Principals Beryl Grey, John Field and Leslie Edwards have a chat during a few moments break at rehearsal.

(bottom left) Peter Clegg likes his hair out of the way when rehearsing! April Olrich ties a scarf round it for him!

NES AT THE
LS BALLET

mentary by Pamela Fletcher

nes with the Sadler's Wells llet while they were actually pre- ing the revised version of *Swan ke* a week or two ago. On page ur you will find a very beautiful otograph of the two principal ncers in a lovely, classic pose m the ballet. Our pictures on s page are quite different and ch more down to earth, but they l, we think, make you appreci- the hard work that went towards king that photograph possible.

Even a wicked magician must stop for a "cuppa." During one of the dress rehearsals, Alfred Roderigues, who plays Von Rothbart, chats with Dorothy, the waitress, at the pit lobby coffee bar.

★ *Our cover picture this month, also by Derek Allen, has captured the real feeling of the backstage atmosphere. It shows April Olrich, Valerie Taylor and Rowena Jackson in their dressing room between rehearsals of "Les Rendez des Cygnes". Mr. Allen and "Ballet Today" would like to thank the administrative staff at the Royal Opera House, Covent Garden, for their cooperation and help during the taking of these photographs which came, of course, at one of their busiest times—the new production of a full-length ballet.*

ew production means new shoes— new shoes mean new ribbons. ela Walton steals a few moments rehearsal to sew some on to her point shoes. She wears the dan- s normal 'practise dress'—low- ked, close-fitting black jumper and ts and hair in a bandeau.

Part of the dancers' valuable time must be devoted to the perfect fitting of their ballet shoes. Derek Allen caught Angela Walton (left) and Fiorella Keane trying on new shoes in the showroom of Gamba Ltd., with Mr. J. Brenna who has been fitting ballet dancers there for many years.

When the prince and his swan queen glide across the stage in their enchanted chariot at the end of the ballet, someone has to ensure their passage. Here, a stagehand rehearses his nightly job of hauling Beryl Grey and John Field from one side of the stage to the other !

(Photo: Derek Allen)

A new study of Paula Hinton specially taken for "Ballet Today."

Gore's first real creation was "Paris Soir" in 1938. Here he is in the leading role.

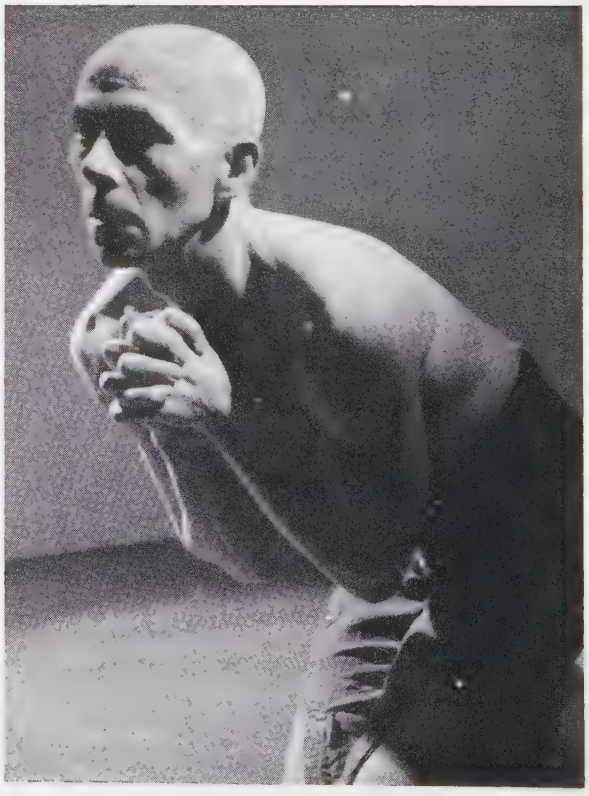
(Photo: Gordon Anthony)

In "Bar Aux Folies-Bergere" with Ballet Rambert, Paula Hinton brought a delightful humour and personality to the role of La Goulue etoile du can-can.

One of Walter Gore's earliest roles was in a one-act version of "Cinderella." He is seen here as the court hairdresser with Andrée Howard (left) and Maude Lloyd as the ugly sisters.

In Andrée Howard's touching "The Sailor's Return," for Ballet Rambert, Gore created the role of the Sailor. *(Photo: Duncan Melvin)*

On December 10 and 17, Walter Gore re-created his famous name-role in "The Rake's Progress" (reviewed on page 5). This dramatic picture, taken for "Ballet Today" by Derek Allen, shows him in the sordid final scene from the ballet.



MEET WALTER GORE AND PAULA HINTON

PARTNERS ON AND OFF THE STAGE

BY ELKA ALVAREZ

In 1950 Walter Gore created "Pastorale for Today" for himself and his wife. This striking photo shows them in a moment from the ballet.

THE boy who, even when he became a most successful dancer, still wanted to be an actor like his parents and the girl who, unlike her professional singer parents, wanted to be a dancer are today two of the best-loved and admired figures in the British ballet scene. It is indeed a coincidence that Walter Gore and Paula Hinton—who became Mrs. Gore three years ago—should both come from stage families and should both have toured with their parents—and appeared as juveniles in their shows—from a very early age.

Walter Gore, a Scot from Ayrshire, left Scotland to tour with his parents when he was a little boy and confesses that he has seldom been back except to appear in stage performances. Until he was 14, he travelled all over the country with them and then he came to London to join his sister who, like his brother, was also a dancer. Incidentally, Gore tells me that he believes that even his grandmother danced in ballets at the Empire many years before! Through the introduction of a comedian friend of his sister, young Walter went into the cast of "The Windmill Man" which was to have a season at the Victoria Palace. All the children were trained by Italia Conti for this show and she accepted him into her school.

Gore had no idea of becoming a dancer and hoped through joining the Conti School to achieve his ambition to become an actor, and he was therefore not entirely pleased when Miss Conti next got him into the Cochrane show "On with the Dance" in which he took a juvenile dancing role. Choreographer for the show was none other than Leonide Massine and he was so impressed with Walter's dancing and general talent that he told him he would give him dancing lessons. This did not suit the young man at all and for a long time he ran away and hid every time he saw Massine approaching. Eventually, however, Massine contacted Mr. and Mrs. Gore about the matter and Walter's mother and father insisted that he should take the classes. It was while he was having his tuition with Massine that Gore first met Frederick Ashton who was also training with him.

When Massine left London, he gave Gore an introduction to Madame Rambert but Walter, still intent upon becoming an actor, did not do anything about this and it was not until some time later when he was dancing in the Opera season at the Royal Opera House and he met Ashton again, that, urged by him, he went to Madame Rambert for an audition. There can have been no doubt in Madame's mind that here was a future great dancer and she immediately took him into her classes and gave him intensive lessons.

He still wanted to act but found that he was growing out of juvenile roles—he was now 18—and the adult ones did not come so easily. Then Madame asked him if he would like to join the Company and he did so—his first performance was at the Lyric Theatre, Hammersmith, scene of so much Rambert history, as Pantaloan in *Carnaval* with Karsavina and Woizikowski. He stayed a little while in the Company and then left them, still hoping to get acting parts, but he rejoined them shortly after and stayed with them for a very long time.

In 1935 he joined what was then the Vic-Wells Ballet and is now the Sadler's Wells Ballet and danced in Ashton's *Rendezvous* and in several other ballets, and he also created the role that is now a ballet classic—the Rake in de Valois' *The Rake's Progress* which was first presented on May 20, 1935, a few months before he left the Company.

Gore was one of the first people to appear on television when it started in the late thirties. After leaving the Vic-Wells Ballet he decided to try his hand at the dances in musical shows. He arranged the dances for four revues —"Spread it Abroad" at the Saville, "Okay for Sound" at the Palladium, "Going Places" at the Savoy and "Let's Pretend" at the St. James's. In "Spread it Abroad" he himself danced the leading roles—and stopped the show with two of his short ballets in it. He stayed in musical comedy for about two years but during this time still appeared with the Rambert Company in Sunday night shows.

Then he returned to the Ballet Rambert permanently and did not leave them until he joined up during the war. Once back with the Company, he began to blossom as a choreographer as well as a dancer. His first creation was actually a re-creation of one of Ashton's earlier ballets which Gore renamed *Valse Finale*. Next — in 1938 — came *Paris Soir, Bartlemass Fair*—which was later also performed at the Arts Theatre—and then *Confes-*

(Continued on page 22)

FOLLOW THE DANCE

Violetta Elvin at La Scala

(Photo: Giacomo)
Violetta Elvin as Hecate, goddess of witches, in the ballet by Milloss in Verdi's "Macbeth" at La Scala.

Violetta Elvin, whose first appearance at La Scala, Milan, was in the opera *Macbeth* in which she danced the role of Hecate, the goddess of the witches on December 7, was interviewed on Italian television before the whole opera was televised.

She had a great triumph in this role —one important Italian journal "Patria" said that she was one of the two greatest successes of the evening—and Italian ballet-lovers are now looking forward to her appearance in the full-length ballet night on December 31, when *Petrouchka* and *Le Lac des Cygnes* will be performed and Miss Elvin will dance the principal role in both ballets.

Aurelio M. Milloss was responsible for the choreography of both *Macbeth* and *Petrouchka* and Leonide Massine has done new choreography for *La Gioconda* in which Miss Elvin dances the leading role.

★ ★ ★

We hear that one of Ballet Workshop's new productions, *Ouverture,* reviewed in this issue, is to be included in Ballet Rambert's repertoire. Rehearsals are now taking place and the first performance is scheduled for the Company's season at Worthing after Christmas. We understand that the man is to be danced by Norman Dixon and the woman by Noreen Sopwith.

DARSONVAL TELLS OF CLASSICAL DANCING IN JAPAN by Ferdinand Reyna

At the beginning of November Lycette Darsonval, Liane Daydé, Serge Lifar and Alexandre Kalioujny, stars of the Paris Opéra Ballet, went to Japan on a private dance tour organised for them by Georges Hirsch, honorary director of the Théâtres Nationaux Lyriques de France.

On her return, Lycette Darsonval, with her customary charm, was most willing to tell us about the journey. The surprising details which she gave us about the development of classical dancing are worth knowing.

"Although we arrived at Tokio airport at night, in awful weather, five thousand people were there to greet us, of whom several hundreds were dancers. From the very beginning we found people who knew all that was going on in the dance world of Paris or London. And with no outside stimulus since Anna Pavlova was there before 1930!

But my amazement grew when I learned that there are, at the present time, no less than sixty schools of academic dancing in Tokio, and that the pupils have a perfect knowledge of *Giselle, Swan Lake,* and *The Sleeping Beauty.* So, in a matter of two or three days, the Tokio *corps de ballet* had been trained by Serge Lifar to dance *Suite en Blanc, Giselle* and several others. Their discipline is admirable. The rehearsals can go on for hours without a break, because each dancer goes away in turn for his meal or a rest and is replaced by another.

"The existence of these schools is due to the Russian dancers who emigrated to Japan after the revolution, and whose sons carry on the tradition of their fathers. Their studios are equipped like ours, but the floors, both in the studios and in the theatres, are of varnished wood, not rough like ours, which makes work very difficult. A piano is not used during the lesson ; the teacher beats with a stick, as was done in the time of Marius Petipa.

"The groundwork is that of the very best St. Petersburg school, without the developments the academic dance has seen since Diaghilev. It is the pure method of the Russion Imperial School." We asked Mlle Darsonval to tell us more about Japanese dancers. "The dancers I saw at Tokio" she said, "do not have our high *dégagés* nor that stretched *arabesque* which we have nowadays. Their expression is less striking. They work with strength, as one might say, so these Japanese dancers jump well ; but they lack that *fondu* and *lié* which the academic dance has acquired in these past years and which are a part of its chief charm and poetry.

Many of these schools are directed by Japanese teachers, or by Russians who have intermarried. The legs of the dancers of mixed blood are still rather short, but they are already longer than those of a pure Japanese, and there is every possibility that by the next generation there will be no difference in length between their legs and ours. I met a soloist in Tokio whose mother was Russian and father Japanese and who is married to an American. Her daughter is now learning dancing too

Lycette Darsonval and the Japanese dancer Yoshiaki Harada. Mlle Darsonval is wearing a beautiful Japanese robe the design of which dates back to the 10th century, to be worn by empresses at their coronations. Japan's Empress wore this actual robe at her coronation in 1925.

"We gave twelve performances at Hibiya Public Hall in Tokio, which has three thousand seats, and the new facets of the academic dance which we revealed, facial expression, *ports de bras,* etc., completely conquered our public."

The four Opéra soloists danced *Suite en Blanc, Giselle, Lac des Cygnes,* and excerpts from *Sylvia* and *Coppélia,* as well as the *pas de deux* from *Casse Noisette, Mort du Cygne,* etc. Their success in Tokio was tremendous. As proof of that, it was a Japanese newspaper, *Yomi Houri* which entirely financed the trip!

★ ★ ★

Renee Jeanmaire, well known to ballet-lovers as the creator of the name part of *Carmen,* came to London for the première of her first picture "Hans Christian Andersen" at the Carlton, Haymarket, on December 19.

LEEDER'S "THE STORY OF A MAN" FOR NEW - BALLET

Angela Bayley, Kenneth Smith, Constance Garfield, Margaret Kovac and Jack Skinner in a scene from "The Story of a Man", ballet by Sigurd Leeder, created for the New-Ballet Company which is now on tour.

Fonteyn to Dance Again

We are glad to learn that Margot Fonteyn will be dancing again at the Royal Opera House on January 20. She will appear in *Apparitions* in her original role of the woman in the ball dress. Later in the month she will appear as Odette in *Swan Lake,* Act II.

Moira Shearer will make her first guest appearance on February 7, taking the leading role in *Symphonic Variations. Mirror for Witches, Bonne-Bouche* and *Giselle,* in which both Margot Fonteyn and Moira Shearer will dance the name-role, are also in the new programme.

THE GREAT DETECTIVE

Kenneth Macmillan will play the Detective and Stanley Holden the Doctor in a new ballet *The Great Detective* to be presented by the Sadler's Wells Theatre Ballet on January 31.

Music is by Richard Arnell, choreography by Margaret Dale, decor and costumes by Brian Robb and the ballet, though not based on any particular book or even an episode in Sherlock Holmes' life, is rather a situation 'after' Conan Doyle—with more emphasis on the play of typical Holmes characters in divertissement form, linked by the situation.

Richard Arnell had the idea for the ballet two years ago and he and Sadler's Wells dancer Margaret Dale have been working on the scenario for about 18 months, during which time Miss Dale believes she has read almost every book on Sherlock Holmes! This is Miss Dale's first ballet for the stage, though she has done three productions for television—all for Children's Hour (*Goldilocks, Happy Families* and *Kitchen Carnival*).

Richard Arnell was the composer of Cranko's *Harlequin in April* and also produced a ballet *Punch and the Child* for the New York City Centre Ballet in 1947. The decor and costumes of *The Great Detective* will be Brian Robb's first work for the stage.

FORTHCOMING BALLET

SADLER'S WELLS BALLET

Jan. 20	Les Sylphides
	Apparitions
	Les Patineurs
Jan. 21	A Mirror for Witches
	Don Juan
	Symphonic Variations
	Bonne Bouche
Jan. 22	Le Lac des Cygnes
Jan. 24 (mat.)	Coppelia
Jan. 29	Ballet Imperial
	Symphonic Variations
	Apparitions
Jan. 30	Ballet Imperial
	Symphonic Variations
	Apparitions
Jan. 31 (mat.)	Le Lac des Cygnes Act 2
	Apparitions
	Ballet Imperial
Feb. 2	Coppelia
Feb. 4	Les Sylphides
	Apparitions
	Mam'zelle Angot
Feb. 7 (mat.)	Le Lac des Cygnes
(ev.)	Le Lac des Cygnes Act 2
	Les Patineurs
	Symphonic Variations*
	A Mirror for Witches
Feb. 9	Giselle
	Bonne Bouche
Feb. 13	Giselle*
	Bonne Bouche
Feb. 14 (mat.)	Giselle
	Les Patineurs

*Guest artiste: Moira Shearer

SADLER'S WELLS THEATRE BALLET

Jan. 13	Pastorale
	Harlequin in April
	Assembly Ball
Jan. 17 (mat.)	Les Sylphides
	Harlequin in April
	Summer Interlude
Jan. 21	Carnaval
	The Great Detective*
	Casse Noisette
Jan. 24 (mat.)	Carnaval
	Pas de Trois (Swan Lake)
	Ile des Sirenes
	The Great Detective
Jan. 27	Valses Nobles et Sentimentales
	Reflection
	Pineapple Poll
Jan. 31 (mat.)	Coppelia

*First performance

Filming the 'Life of Melba

Derek Allen took these shots during the shooting of "The Life of Melba". (top) Last-minute touches are applied to Violetta Elvin's make-up; (centre and bottom) two scenes from the ballet sequence "Robert the Devil" in which Miss Elvin dances the role of the Abbess.

FESTIVAL BALLET

Jan. 15-Feb. 12: Visit to Paris.
2 weeks beginning Feb. 16: Gaiety Theatre, Dublin.
2 weeks beginning March 2: Opera House, Belfast.
2 weeks beginning March 16: Empire, Edinburgh.
2 weeks beginning March 30: Alhambra, Glasgow.
1 week beginning April 13: New Theatre, Hull.
1 week beginning April 20: Empire, Liverpool.
2 weeks beginning April 27: Palace, Manchester.

BALLET RAMBERT

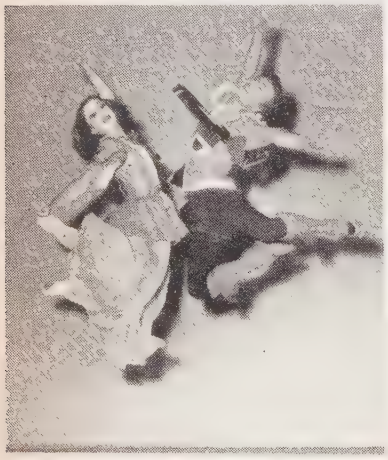
1 week beginning Jan. 12: Connaught Theatre, Worthing.
1 week beginning Jan. 26: Opera House, Scarborough.
1 week beginning Feb. 2: Repertory Theatre, Dundee.
1 week beginning Feb. 9: "One-night stand" Tour—Feb. 9, Grangemouth; 10, Clydebank; 11, Airdre; 12, Troon; 13 and 14, Dumfries.
1 week beginning Feb. 16: Lewisham.

Two New Ballets for the Marquis de Cuevas

The Company of the Grand Ballet du Marquis de Cuevas, definitely adopted by Paris, has filled the Empire Theatre every night since its first performance.

Madame Bronislava Nijinska mounted two revivals for them. *Petrouchka* was a great success and young Serge Golovine surpassed himself as Petrouchka.

Le Spectre de la Rose, the other ballet mounted by Mme. Nijinska, seemed to us a little bit faded, perhaps, but Serge Golovine as the Rose, light and slender, could pass as a real spirit. Andrea Karlsen, dancing with him, blonde, reserved and refined, was the young girl. The revival of this ballet by Mme. Nijinska was done with infinite care and precision.



(*Photo: Serge Lido*)

Marquis de Cuevas dancers Dolores Starr and Daniel Seillier in "Prisoner of the Caucasus".

Scherzo and *Nuit d'Eté,* the first to Tchaikowsky music, the second to Mendelssohn, were the two new ballets presented by John Taras, and both, although not great works, prove his sure hand.

★ ★ ★

An agreement has been reached between Maurice Lehmann, director of the Opéra, and Jean Babilée. For a year from January, Jean Babilée will dance in *Giselle* and other ballets of the repertoire, such as *Divertissement, Suite en Blanc, Suite de Danses, Scheherazade,* etc. During the year Babilée will also present and dance in a ballet of his own composition.

★ ★ ★

On November 19, the Paris Opéra presented *Etudes,* a ballet with choreography by Harald Lander. The music for this ballet has been drawn from the famous piano studies by Czerny, arranged as ballet music by the Danish composer Knudage Riisager. F.R.

The New York City Ballet Returns Home

THE New York City Ballet returned to their home theatre on November 4, after a tour lasting some six-and-a-half months. When a ballet company can open on Election Night and successfully hold its audience's attention, then it has really arrived ! The opening bill offered a remarkably moving *Serenade* with Tanaquil Leclerq, a tentative *Picnic at Tintagel* with Melissa Hayden replacing Diana Adams in the role of Iseult, a brilliant *Sylvia* pas de deux with Tallchief and Eglevsky, and a so-so *Symphony in C.*

The absence of a number of stars has meant a great many dancers in new parts. For the most part, this has produced excellent results. Young dancers have come up into roles they deserve, others unfortunately have been forced to wear shoes they can't fill. This is most notable in *Picnic at Tintagel* in which Melissa Hayden is not yet a soft enough Iseult to the very young Tristram. However, this is a fault which time may remove.

The primary change of the season, upon which everyone has been forced to remark, is that which has occurred in Maria Tallchief. The qualities we have always associated with Tallchief: extraordinary technique, long, magnificently controlled legs which bisect space with clean scapel-like decision, a regal economy of movement, and sheer animal energy are all still there. Nothing has disappeared. The transformation which has taken place is one of projection.

Tallchief has developed no new "radiance" which she has not shown us before in bits and flashes ; rather she has mastered a very important theatre technique—that of establishing contact with her audience at will.

This is particularly apparent in George Balanchine's new ballet *Scotch Symphony* which was premiered on November 11 with scenery by Horace Armistead, costumes by Karinska and David Ffolkes, to the 2nd, 3rd and 4th movements of Mendelssohn's Scotch Symphony. Balanchine has tried to evoke the feeling of romantic ballet as epitomized in the famous *La Sylphide,* but only by a faint nod in passing. His gaily kilted lads and one lassie twirl and stab the stage with pointed toe. His village maidens are appropriately gossamer. But it is Tallchief and Eglevsky who must carry the dramatic suggestion of plot and who with their magnificent schooling make this a romantic ballet. *Scotch Symphony* is not a successful ballet, but it is less Balanchine than Mendelssohn who is unsuccessful.

The second premiere of the season was once again Balanchine. *Metamorhoses* to music by Paul Hindemith with costumes by Karinska was shown on November 25. The ballet is set to the "Symphonic Metamorphoses on Themes of Carl Maria Von Weber of Hindemith." The principal theme is derived from an authentic Chinese melody which Weber found in Rousseau's Musical Dictionary and which was also employed for theatre use as music to Schiller's oriental drama, *Turendot.* Tanaquil Leclerq, Nicholas Magellanes and Todd Bolendar danced the leading roles.

The New York City Company is dancing brilliantly as a unit. I hear that three new ballets will be premiered soon.

★ ★ ★

The Slavenska-Franklin Ballet, with Alexandra Danilova as guest artist, is due at the Century Theatre on Dec. 8 for a week's engagement. Four new works will be presented: *Symphonic Variations,* by Mia Slavenska to Franck's music of the same name ; *A Street Car Named Desire,* by Valerie Bettis to music by Alex North ; *Mlle. Fifi,* by Zachary Solov to Lajarte's music, in an arrangement by S. Grossmann ; and *Portrait of a Ballerina,* by Mia Slavenska to Dohnanyi's Variations on a Nursery Rhyme.

HOPE SHERIDAN

(left) Frederic Franklin as Stanley Kowalski in the Slavenska-Franklin Ballet's "A Streetcar Named Desire".
(*Photo: Marcus Blechman, New York*)

ART APPRECIATION FOR DANCERS ... by Gladys Lasky

No. 3: The Bronzes of Degas

(Reproduced by courtesy of the Trustees of the Tate Gallery, London)

A sculptor may either model in clay and then cast his work in metal, or carve the wood or stone directly. This latter method progresses more slowly and causes a greater expenditure of sweat and a false move may destroy, irretrievably, the artist's original intentions.

During this present century, many artists have shown an affinity with their great predecessors by having more than one craft at their command. In our own day, the painter Picasso has designed for the theatre, made small pieces of sculpture and designed and thrown pottery. Both Renoir and Degas, primarily painters, were also sculptors, the former working in marble the latter in bronze.

The work of Degas (1834-1912) is especially valuable to dancers on account of its phenomenal accuracy. His racecourse scenes have shown that he possessed a photographic eye, and was able to register positions which those of us with normal vision can appreciate only with the aid of a slow-motion film. This same interest and understanding of movement, an obsession with him, was responsible for his choice of subjects throughout his life and when failing sight forced him to abandon drawing and painting, he devoted all his time to modelling in wax or clay.

The little bronze figures of dancers, cast after his death for his last years were spent entirely alone and without any exhibitions of his work, were an expression in mass of the line drawings, pastels and paintings which he had done when able to see. They have as much precision of movement as the line work with the additional virtue of being "in the round." Thus, we may examine the position from all viewpoints and judge the effect of an arabesque, for example (our illustration shows one of his most famous bronzes—"La Grande Arabesque"), from all angles and satisfy ourselves as to what happens to "the other arm." They have, as well, a poignant quality in that they bear the fingerprints of the master. A final attempt, as it were, of the blind visionary to grasp and hold fleeting movement.

Dancers We Should Like to See More of . . . . . No. 1

JOSEPHINE GORDON

This elegant and most individual young artiste—she is only 21 now—was trained at the Sadler's Wells School on an R.A.D. scholarship and was one of the founder members of the Sadler's Wells Theatre Ballet in 1946. At the end of 1947, she left the Company to join the Metropolitan Ballet as a soloist, remaining until the Company disbanded. Shortly afterwards she became one of the four leading dancers in the ballet shows which were presented with films at the Empire Theatre, London. Then she was invited to rejoin the Theatre Ballet for its tour of U.S.A. and Canada. Since her return, she has appeared several times in television, and in a number of the Ballet Workshop productions. Our photograph, by Derek Allen, shows her in Ballet Workshop's "Ouverture" in which she plays one of the friends.

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BALLET IN OPERA

by Gladys Lasky

THE presentation of Purcell's short opera, *Dido and Aeneas,* (originally composed for performance by pupils at a school for young ladies in Chelsea), at Sadler's Wells Theatre recently, prompts a re-examination of the rightful position of dancing in opera.

Because of the one-time partnership of the dance, song and the spoken drama, dancing has some traditional place in opera. On occasions in the seventeenth century, each act of an opera was followed by, or included, a danced interlude, almost in the form of an explanation of or commentary on the plot of the opera. By the nineteenth century, this habit had degenerated into a short ballet being danced between each act of the opera—but the ballets and the opera had no connection whatsoever with each other !

The current production of *Dido and Aeneas* by Geoffrey Dunn has choreography by Alfred Rodrigues. The first scene, in Dido's palace, employs dancers as ladies-in-waiting, who pose bearing the articles necessary for Dido's toilet. This use of people trained in the art of movement to give interest to the scene is perhaps legitimate, since Dido remains seated throughout the scene and there is no dramatic excitement until the arrival of Aeneas, whose soldiers were also portrayed by dancers. The alternative and usual method is to have the chorus of singers in the subsidiary roles, whereas only the principal singers are seen on the stage in this production. If singers pay attention to the movement side of their training, there is no reason why this should be painful to the spectator

The cave scene, with its witches and furies, certainly gained by being performed by dancers ; the singers, with the exception of the soloists, being in the orchestra pit. The little ballet of Diana and Actaeon was not very explicit, and its choreography was out of keeping with the otherwise seventeenth century formalism. This was further emphasised by the fact that Maureen Bruce, who danced it with Donald Britton, is perhaps the most 'modern' of all the dancers in this company.

(Photo: Denis de Marney)

Sadler's Wells Theatre Ballet dancers appear as sewing women with opera singers in the first scene in Dido's Palace from "Dido and Aeneas"

It was in the fourth scene that one was most conscious of the weakening effect of the dance when it is emphasised at the expense of the music. Rodrigues has thought out a splendid dance sequence for the sailors and their girls, but it is so full of lively movement that the stirring sailors' chorus was literally overlooked. One remembers the recent performances by the English Opera Group, when the singers' movements were never clumsy but we still had the music in its full glory.

We sympathise, therefore, with the critic of the *Journal des Débats,* who wrote in 1855 that "although the ballet had even been rehearsed, this superfluity did not occur. We must congratulate the Théatre Italien (in Paris) for prohibiting ballets, a movement which will help to conserve the art of singing in all its purity."

He was not alone in his dislike of ballets in operas, a dislike which can only occur when the balance is disturbed. Rovani, the critic of the *Gazzetta di Milano,* was aghast at the Franco-German method of sprinkling dances throughout an opera, as in Meyerbeer's *The Prophet.* He thought the reason must be to wake up the members of the audience asleep in the stalls ! Certainly it was customary to have a ballet, but that was not sufficient reason where the subject did not demand it. Furthermore, "the art of opera shows that it has little faith in its own drawing powers if it has need of dancers to gain favour with the public."

This was written in May, 1855. Six months later when the same composer's *The Hugenots* was given its first performance at the Canobbiana Theatre, Milan, this same critic had another tilt at the subject. "The gipsies' dance, introduced quite unnecessarily, was nevertheless provided with brilliant and voluptuous music. But at this point we would like to beg the director to forbid an addition to the dances planned by the librettist and the composer, in the shape of a *pas de trois.* Much as we admire the technical skill and grace of the dancers, and the musician in question, everything has its own time and place, and Meyerbeer's music should be respected."

Five years earlier, another critic of the same paper, reviewing the opera *David Riccio* at La Scala, wrote: "The ballet in the first act, apart from its inconsequential introduction in a serious opera, and which takes place in a reception hall in the presence of—nobody ! — at least has the merit of being characteristic of its locale ; that is, it is a Scottish Quadrille and not an ensemble of academic dancing."

His opinions would still serve today as a guide, for he had already put his finger on the true cause of the trouble.

★ ★ ★

Readers will probably be interested to learn that our regular contributor, Gladys Lasky, who was the first ballet teacher to become a B.A. (History of Art), has just been awarded her M.A. degree for her study of stage design and her biography of Carlo Blasis, the great Italian ballet teacher, which is expected to be published in book form shortly.

WHAT YOU WILL DO ON THE "BALLET TODAY" TOUR

Sunday, July 12th

The party will travel from London to Paris 3rd class via Newhaven and Dieppe. Reserved seats will be provided for the party throughout the train journey.

During the stay in Paris, the party will be accommodated at the Hotel Keppler, which is centrally situated and close to all the main boulevards, shopping centres, etc.

Monday

Morning: L'arriere scene and foyer de la Danse of the Opera de Paris.

Afternoon: Free for individual arrangements.

Evening: Tickets will be provided for a ballet performance.

Tuesday

Morning: Visit to the Musee de l'Opera and the Archives Internationales de la Danse.

Afternoon: Visit to Versailles to see the Court Theatre.

Evening: Tickets will be provided for a ballet performance.

Wednesday

Morning: Visit to a Ballet School.

Afternoon: Visit to a studio of a Scenic Artist or a visit to the Chatelet Theatre.

Evening: Visit to the Paris Opera for a ballet performance, tickets being provided.

Thursday

Morning free.

There will be a formal luncheon when members of the party will meet international figures connected with the ballet.

Afternon free for individual arrangements.

Evening: Tickets will be provided for a ballet performance.

Friday

Morning free for shopping.

Afternoon: A visit to a Ballet School.

Evening: Tickets will be provided for a ballet performance.

Saturday, July 18

The party will proceed from Paris to London via Dieppe and Newhaven, reserved seats being provided.

BALLET AT HOME

BOOKS

BARON ENCORE by Baron—introduction and commentary by Arnold L. Haskell. (*Collins,* 42*s.*)

This is indeed a worthy sequel to the popular "Baron at the Ballet"—indeed, I would go further and say that it is an improvement on Baron's first book of ballet photographs, since it covers a wider field and includes pictures taken in Paris and Copenhagen as well as London. The book contains five really beautiful full-page colour plates and, among others, has sections on "Exotics"—Indian, African, Spanish and Gipsy dancers—three British ballet companies, the Paris Opéra Ballet, the New York City Ballet and the Royal Danish Ballet. Here is a ballet book worth having. P.F.

BASIC PRINCIPLES OF CLASSICAL BALLET by Agrippina Vaganova, second edition. (*A. & C. Black,* 10*s.* 6*d.*)

The second edition of what has become virtually a "must" for ballet students reminds one again of the terrific application and years of study necessary for those who take up ballet as a career. But this is not a book for the balletomane who has no technical knowledge of ballet though those who understand the mechanics of dancing will find it a very useful and interesting reference work. N.J.

ANATOMY AND BALLET by Celia Sparger, second edition. (*A. & C. Black,* 15*s.*)

Another second edition that is obviously designed purely for the ballet teacher or student is written by Miss Celia Sparger who is consulting physiotherapist to the Sadler's Wells School. It is clearly and concisely written and is illustrated with 37 high quality X-ray and other photographs and 45 drawings. N.J.

RECORDS

Giselle Ballet Suite by Adolfe Adam played by Robert Irving and the Royal Opera House Orchestra. (H.M.V. L.P. DLP 1004).

A very good selection from the *Giselle* suite is included on this 10-inch long-player and it is played beautifully in strict ballet tempo. I can recommend this record to ballet-lovers.

Le Sacre du Printemps (*The Rite of Spring*) by Stravinsky, played by Igor Markevitch and the Philharmonia Orchestra. (H.M.V. L.P. CLP 1003).

This 12-inch long-player of the modern ballet which Diaghileff commissioned and which had its first performance in Paris on May 29, 1913, will make a valuable and unusual addition to any balletomane's record library. Once again, this is a ballet that we do not often see in this country but the vigorous music leaves one in no doubt that it is an exhilarating work. *El Amor Brujo* (*Love the Magician*) by de Falla, played by Ataulfo Argenta and the Orchestre de la Société des Concerts du Conservatoire and sung by Ana-Maria Iriarte. (Columbia L.P. 33C 1004).

The music of this fascinating ballet, with the lovely singing in Spanish of Ana-Maria Iriarte makes one wish that, like de Falla's *The Three-Cornered Hat,* it was often performed in this country instead of hardly at all. It obviously has a much deeper and more dramatic story than *Tricorne* and the music and singing, so well executed on this record, are stirring and exciting.

Variations Symphoniques by César Franck and Etudes Symphoniques by Schumann both played by Moura Lympany (pianoforte) with Walter Susskind and the Philharmonia Orchestra. (H.M.V. L.P. CLP 1002).

Yet another interpretation of Symphonic Variations is recorded on one side of this record and this is very much in the tempo in which Ashton's *Symphonic Variations* is danced, unlike the Walter Gieseking rendering we reviewed last issue. This, together with Schumann's lovely Études Symphoniques on the other side, make it a record well worth buying. P.J.

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BALLET IMPERIAL CAST CHANGES

Royal Opera House, December 4. *Ballet Imperial.*

Cast changes in *Ballet Imperial* on December 4 resulted in one of the most enjoyable performances of this ballet I can remember seeing. Beryl Grey, who has so often charmed the Opera House as Ballerina Secunda, took the leading role for the first time.

She was easily the most regal of the many dancers we have seen essay the part, her height alone giving her an authority well in accordance with the majesty of her bearing. Philip Chatfield partnered her with unobtrusive excellence. His stage manners are good and he gives his ballerina his full attention.

A worthy successor as ballerina secunda, was Svetlana Beriosova. The broad serenity and unhurried lyricism of her movements were in almost comical contrast to the pair of bustling little coryphées in green—one was reminded irresistably of a calm, gracious ocean liner escorted by two fussy little tugs. Beriosova's pas de trois with Bryan Ashbridge and Ronald Hynd delighted the eye and the senses. M.E.R.

MEET WALTER GORE AND PAULA HINTON

(Continued from page 15)

sional, the remarkable dance-drama which he created for Sally Gilmour and which was first presented at the Oxford University Ballet Club before being included in the Rambert repertoire.

War came and the Company was disbanded, but Gore asked Madame Rambert if they could try to carry on. She agreed and he gathered what was left of the Company together and they gave a season at the Mercury Theatre. Later they transferred to the Duchess and then those who were left and were not by this time called up, all went into the opera-ballet *Tales of Hoffmann* for quite a long season. Then Gore himself was called into the Navy and spent 2½ years on landing craft, very different from the profession which, despite his antipathy towards it in the beginning, was now completely his life. Of course, he became very out of practise—since he could only dance on his rare leaves but nevertheless while on one of those leaves he found time, and inspiration, to create *Simple Symphony,* and after he came out of the Navy it was presented by Ballet Rambert.

On demobilisation he returned immediately to Ballet Rambert and new creations came thick and fast from surely our most prolific choreographer. *Mr. Punch, Concerto Burlesco* and *Plaisance* came first and Gore, of course, took a leading role in all of them—he tells me that few of his ballets has he ever been able to "watch from the front" when they were first created: he has always been dancing in them!

In 1945 he went with the company —in ENSA uniform—to do a season in Germany and in 1947 went with them on their first Australian tour. While in Australia he created *Winter Night* and *Antonia* (in which Paula Hinton danced the name-role). Immediately on returning from Australia Gore created *Kaleidoscope* (now called *Fireflies*) for the Company. And this is where Miss Hinton comes into the story. Actually she had come into it several years before—when she first joined Madame Rambert's Company.

Born in Ilford, Essex, one of two sisters, Paula Hinton toured with her parents, who were both professional singers, all over the country until they lost all their money in a stage show that failed just when the "talkies" came into their own. Her parents gave up the stage and her father joined the staff of a very famous national newspaper and he and his family still "toured" in a sense, since he had to go wherever the newspaper sent him. Eventually they settled in Liverpool and young Paula had classes with Hilda Delamere-Wright who had a dancing school there.

After some months of training, Miss Delamere-Wright sent Paula for an audition to the Playhouse, Liverpool, to appear in the dances in *The Tragedy of Dr. Faustus* for which Andrée Howard was doing the choreography. She was given the leading dancing role of Helen of Troy in the play and appeared in it during its three-week run. Then Miss Howard, impressed with Paula's dancing, gave her an introduction to Madame Rambert who took her into the Company with whom she stayed for seven years.

Paula Hinton created a number of roles with the Company and danced in many ballets. Her Giselle is as famous as Sally Gilmour's, her woman in white in *Winter Night* is a delicate study and *Antonia* is undeniably a perfect vehicle for her talents.

While in Australia, Walter and Paula became engaged and, after a tour with the Ballet Rambert to Belgium and Germany, were married in Brighton in January, 1950. Then they left the Rambert Company and, first, did guest work with Molly Lake's Continental Ballet at Brighton. Here Gore produced *Pastorale for Today* for himself and his wife.

After a season of guest work at Bristol and a return appearance at King's Theatre, Hammersmith, with Ballet Rambert, Gore was offered the role of Harlequin in *The Gay Invalid* with Elizabeth Bergner. In this new medium, which called for all his mime powers, he was an immediate success and stayed in the show for many months until illness made him give up. During this time, Paula had joined the Festival Ballet, after taking over Giselle at very short notice from Markova, when the latter hurt her leg. She stayed with the Festival Ballet for nine months until her husband left *The Gay Invalid* and they could start work together again.

Gore now produced *Hoops* for Felicity Gray's short-lived London Theatre Ballet and then a cantata with mime *Combattimento di Tancredi e Clorinda* for the English Opera Group. Later he turned this into a complete ballet for Ballet Workshop.

While touring as guest artists, he also created a new ballet for his wife—called *Matilda.* Then they were invited to be guest artists in Paris with Le Ballet des Champs Elysees and for this he created *Le Damnée* in which Paula danced the leading role. At the end of their season, they returned to London and then they went back to Paris for a day of two to televise *Le Damnée.* While Walter was negotiating for their Australian tour, Paula appeared as guest artist with Ballet Russe.

They toured Australia for six months and returned to England "disappointed," they said "at the lack of artistic integrity by ballet directors there, but very impressed by the co-operation and ability of the dancers and the enthusiasm of the audiences." While in Australia, Gore re-arranged *La Damnée* and re-named it *Crucifix* and also produced *Theme and Variations.*

After a rest, their first appearance back in England was with Michel de Lutry in Gore's humorous little cameo *Peepshow* with Ballet Workshop and then went to Basingstoke with four other dancers to give two performances at the Haymarket Theatre—on both nights this theatre was sold out—the first time it ever has been! The programme of modern ballet they gave included *Games with Ropes,* an extended version of *Pastorale for Today, Peepshow, Boxing, Fire Dance* (to de Falla's music), *Matilda* (all Gore ballets), *Carnaval* and the *Don Quixote* pas de deux.

For the recently formed New-Ballet Company, Gore has created *Street Games* and *Romantic Assembly.*

Reported on another page is an account of Gore's recent re-creation of his great role, the Rake, as a guest with the Sadler's Wells Theatre Ballet. Watching him make the Rake the pathetic, misled, weak, but strangely lovable character that only he can do, one was able to see down to the roots of his own lovable, tolerant and sensitive personality.

Living in a mews flat in Notting Hill Gate, London, he and his wife have few interests beyond their jobs. But both collect antiques and Gore is an ardent collector of anything which belonged to or appertained to Edmund Keane, the famous actor. Apart from that, however, dancing is their life.

At the time of their Basingstoke appearances (in our November issue), BALLET TODAY forecast that this might be the embryo of a new ballet company. How right we were! Mr. Gore tells us that he is hoping to start a company to produce contemporary ballet with about 14 dancers—among them, in addition to himself and his wife, television's Michel de Lutry and Domini Callaghan—early in the new year. Rehearsals will probably start in March and it is hoped eventually that the Company will have its own orchestra. We shall look forward to seeing this Company since we feel sure with Gore at its head, it will be fresh, interesting and of undoubted talent.

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(Photo : Derek Allen)

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Sonya Hana in the Philistine Dance from "Samson and Delilah"